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THE ART NEWS

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THE PENNSYLVANIA ACADEMY ANNUAL

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ACQUIRED BY THE FINE ARTS SOCIETY OF SAN DIEGO FROM THE LILIENFELD GALLERIES

SAN DIEGO'S NEWEST ACQUISITION: THE GIOVANNI BELLINI "PORTRAIT OF PAOLO MOROSINI"

"A characteristic original work by Giovanni Bellini . . . one of the few portraits by the master which can be attributed with certainty, combining intensity and forcefulness of character with simplified monumental design and softness of execution," writes Dr. W. R. Valentiner of this most recent of the signal purchases of old masters with which Reginald Poland has been enriching the San Diego Gallery. The panel measures 30 by 25½ inches. Also endorsed by Raimond van Marle, it is dated about 1500, the identification of the sitter being a family tradition of the earliest owner of record, Count Szapari; subsequently it was in the Liechtenstein, Glogowski and Koppel collections.

THE ART NEWS

FEBRUARY 10, 1940

PHILADELPHIA FLAVOR *in its* ANNUAL

Prize-Winners and Others at the Pennsylvania Academy

BY DORIS BRIAN

IT IS remarkable how large reviews of American art in yearly editions take on the flavor of the exhibiting institution, and it is notable, too, that what the Pennsylvania Academy's Philadelphian Annual possesses in venerability it does not necessarily lack in vigor. After 135 years it still has a healthy pulse. Despite the fact that most of the artists are members of that anomalous group of indefinite origin known as New Yorkers, the show has about it a Philadelphia aroma as typical as the scrapple and Biddle of legendary fame. The ever present conservative portraits recreate the atmosphere of a matinée at the Academy of Music; a sun-flecked picture by Maurice Molarsky might very well show the Luxembourg, but one knows, without a second look, that it is *Rittenhouse Square*; Vaughn Flannery's handsome academic-via-Degas *Maryland Hunt*, with its smell of cool wet greens on an overcast day, shows a spot where those much written about Main Liners take part of their pleasure; Hobson Pittman's inviting *Autumn Afternoon* might have been done in Victorian New England, but, ten to one, it's Upper Darby; and, of course, Daniel Garber, Henry McCarter, Earl Horte and Albert Laessle are names so much attached to these parts that their very mention calls forth associations with the Pennsylvania Academy.

However, it is natural to compare this Annual with the

PRIZE-WINNERS: KANTOR'S "LIGHTHOUSE" HONORED AS THE BEST PAINTING (BELOW); SPEIGHT'S "STRAW FOR THE CITY'S HORSES" GIVEN THE AWARD FOR THE BEST LANDSCAPE



EXHIBITED AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS



younger review of the artistic state of the nation current at the Whitney Museum. There are obvious similarities, for, in the field of painting, at least, roughly the same ground is covered by the two shows, and many names appear in both catalogues. But there are differences, too, in intention and in result—the Philadelphia show is much larger, and only oils and sculpture are exhibited, graphics and watercolors having had their own day, and while artists from all over the country are represented, about a fourth of them studied at one time or another at the Academy schools. This is as it should be, for the Whitney, a museum, has a perfect right to invite whatever artists it wants—to its great credit, the roster always varies from exhibition to exhibition. Again, the Academy, an institution which is primarily an art school, has incumbent upon it an obligation to attempt to leave an opening for the Cinderella who received no bid by having, in addition to those on the invited list, a jury selected group. This year Waldo Peirce, Francis Chapin, Stephen Etnier, George Harding and Richard Lahey sorted the painting, and Adolph Weinman, Harry Rasin and Heinz Warneke, the sculpture. Because the Whitney is more selective, and because artists are apt to submit to the metropolitan showing

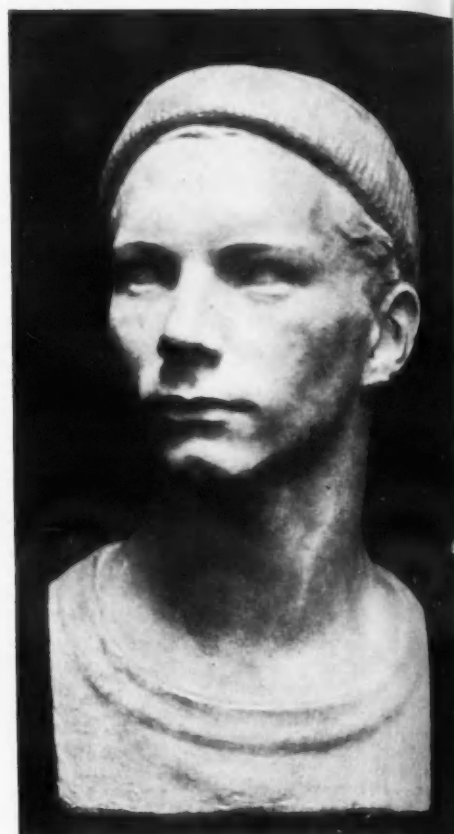
their very latest work, it perhaps registers more exactly and in a more stimulating way the temper of American art today; the Academy offers us, on the other hand, a sound and by no means entirely "Academic" survey of some of the trends.

But a substantial filling, the installation at the Museum of Modern Art of the superb Italian loans to the Golden Gate Exposition, which was chronologically sandwiched between the openings of the two American shows, has perhaps made the gallery spectator in this neighborhood look at our own product in a new light. How very much our art springs from Italian tradition is patent in both American exhibits, but, in general, there is a quali-

excellent painting, and this is not the first jury which has honored it. The subject is treated with force and originality by a man who knows how to paint and loves it. The lighthouse glows with its own whiteness, for the usual sunlight is entirely absent from an olive green sky miraculously enriched by strokes of thick paint and set off by the new red of the radio pylon. The foreground fields of damp, dark, green and brown-purple are brought to life by an unaffected patterned vegetation which would do credit to the

There are some stunts which don't quite come off: Waldo Peirce's painting of his wife painting a child and a goat; Cikovski's nudes done in the same color as the sand on which they repose; Peter Blume's careful little detail which is without substance even in its limited scope; and Max Weber's *Forgotten Man* by an artist who has given us better.

There are some good still-lives by Franklin Watkins, Yasuo Kuniyoshi, Virginia McCall and Grace Gemberling—winner of the Fellowship Prize. Genre scenes are by Celen-tano, Andrée Ruellen and by Frances Cowan, an Academy student—awarded the Mary Smith



EXHIBITED AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
THREE WELL CONSTRUCTED PORTRAITS: NOBACK'S "SAN BLAS INDIAN" (LEFT); GROSZ' PRIZE-WINNING "SELF-PORTRAIT" (CENTER); HANCOCK'S "HEAD OF A FINNISH BOY" (RIGHT)

tative difference which separates our work from theirs. Beyond sentimentality and matters of period and style—indeed in the latter respects the latest of the Italians are closer to us than they are to Masaccio and Donatello—there is the question of workmanship. That sheer craftsmanship does not produce great art goes without saying, but the best artists in all productive periods combine fertile imagination with genuine mastery of their tools. Not all of the items in the Italian exhibition measure up to the Mantegna, the Donatello, the Titian, but most of them are well enough made to command our respect. It is in the under top-rank moderns—and there are, if only because of the size of the Annual, a number of these in Philadelphia—that ignorance of or carelessness toward craftsmanship becomes thoroughly apparent. An unoriginal postiche has no *raison d'être* in an art gallery, and if an artist cannot thrill us by the majesty or the charm of his inventions, has he the right to irk us with figures which are distorted but not for the purpose of a considered design, with brush strokes which are rather slovenly than texturally definitive? Should a sculptor exhibit work of which, however good the basic idea, he himself has not thought enough to finish? We have inherited from the past—from Leonardo, Michelangelo, Cézanne—unfinished work of great value, but their creators usually either intended to complete them or they did not intend to exhibit them. Too much, both at Philadelphia and in other contemporary exhibitions, is either unrealized or is the product of artists who have made a fetish of the sketch in paint or in clay.

Among the paintings at the Academy, there can be little quarrel with the principal prize awards. Morris Kantor's *Lighthouse*, winner of the Temple Medal for the best canvas, is indeed

fifteenth century. If the Kantor, however unconsciously, can stand with the crystal *disegno* of Florence, another prize-winner, *Straw for the City's Horses* which earned for Francis Speight the Jennie Sesman Medal for landscape, has, with its golden ground and its silvery sky, the pigmental shimmer which descends in a legitimate line from Venice through Rubens and Renoir. This artist knits his composition loosely, but he creates a spot with restful beauty. The award of the Henry Scheidt Memorial Prize to Marsden Hartley's *End of the Hurricane; Lanes Island, Maine* is a just tribute to a fine artist, though there are, perhaps, others of equal significance. The out-of-doors is made arresting, too, in Burchfield's *End of the Day*, full of the New York State artist's strength of dark and light crescendo, in Stephen Etnier's seascape and in Lebuska's *The Cuban Beauties*, a pizzicato study of melons.

Among the portraits, the jury could have had little trouble in selecting the George Grosz *Self-Portrait, No. 1* for the Carol H. Beck Medal for, indeed, this physically and spiritually dynamic Baroque study in generous color towers far above not only the portraits in this exhibition, but in many others as well. By the way, in addition to deeper values, Grosz has managed here to make a perfect likeness.

There are some creditable figure studies, among them Gladys Rockmore Davis' rose, Renoir-solid semi-nude, *The Pink Skirt*; Julius Bloch's firm negro, *Stevedore*; Kroll's small pink and blue bow to the French; John Koch's Degas *Flower Shop*; Roswell Weidner's gay splash of side-show performers seen from the rear, *County Fair*, which won the Academy Fellowship Honorable Mention; and Violet Oakley's loose *Quita Woodward*, winner of the Lippincott prize for figure painting.

Prize for the best painting by a Philadelphia woman. Such others as Jonas Lie, Brackman, John Sloan, Alexander Brook, George Biddle, Raymond Breinin, Bernard Karfoil, DuBois, Carroll, Joe Jones, Gropper and Curry recite well, but there is no Kuhn, no Baylinson, no Criss, and if the spectator can very well survive just one exhibition *sans* Wood, Hopper, Sheeler, Cadmus and Fletcher Martin, one nevertheless expects, in a report of current painting, to find them.

Then there is the sculpture. Some practitioners of this medium have, of late, objected to the relatively small amount of press space granted to them in some publications, but the blame for this state of affairs falls not only on the shoulders of the reviewer. Often the exhibiting gallery is at fault in the amount of sculpture which it shows and in the way in which it is displayed—although the Philadelphia exhibition, almost one-third sculpture, is blameless in the matter of quantity. But in many respects the deficiency exists in the sculptors' own qualitative output. The modelers and carvers have chosen the more difficult and more thankless task, but, in general, many of them seem not to work at it hard enough, not to bring to it sufficient inspiration. They, even more than the painters, are guilty of an adoration of the fragmentary and the incomplete, and for them the Italians at the Museum of Modern Art can illustrate that a portrait, as in the case of Donatello, Laurana and Bernini, can be much more than a faithful, or even a stylized head, that a figure is more than mere bulk or mere motion.

But the shortcomings of American sculpture in general—and there are many exceptions—are not nearly so blatant as they seem to be in the

(Continued on page 17)

LOS ANGELES SHOWS THE DEVELOPMENT OF IMPRESSIONISM

BY LOUISE BALLARD

IDEAS and concepts of painting threading their way through the art of the nineteenth century to find full expression in the work of Manet, Monet, Pissarro, Sisley, and Renoir, are lucidly shown in the "Development of Impressionism" exhibition at the Los Angeles Museum.

The exhibition begins chronologically with the work of Jacques Louis David. Next Gros and Gericault mark stirrings of Romantic Reaction, and then Delacroix, whose change in style is shown by the *Interior of a Court, Morocco* lent by Durand-Ruel and the *Christ on Lake Gennesaret* lent by the Metropolitan Museum of Art.

Another source of influence illustrated is that which comes from England. The early nineteenth century landscape painters there had much to teach the later French Impressionists. Constable, with his experiments in broken color, inspired Delacroix, who in turn added his experiments to the heritage of the Impressionists as did Turner and Bonington.

To return to France, Daumier, that master of large, simple forms looming out of the penumbra of darkness, paints the beauty of the commonplace in his *Laundress* lent by the Museum of Modern Art. Corot's instinct for the exact tone to reproduce forms bathed in light is shown at its best in the *Seine and Old Bridge, Limay*, from the Paul Rodman Mabury Collection in the Los Angeles Museum, and in the superb figurepiece, *L'Italienne*, lent by Mr. and Mrs. Edward G. Robinson.

Courbet's *Beach in Brittany* from the Art Institute of Chicago is an excellent example of that devotee of naturalism's primary fatherhood of the artistic principles of Impressionism. Too, the



LENT BY MISS ALINE BARNSDALL TO THE LOS ANGELES MUSEUM

PRE- AND POST-IMPRESSIONISTS: COROT'S "L'ITALIENNE" (BELOW); RENOIR'S "GABRIELLE IN THE GARDEN," 1915 (ABOVE)

LENT BY MR. AND MRS. EDWARD G. ROBINSON TO THE LOS ANGELES MUSEUM



clear brilliance of Boudin's *Beach at Trouville*—lent by Mr. Sam Salz—indicates, as does the painting of Jongkind, how these *plein-air* painters carved the way for the later absorption with light and shade.

Yet another power affecting the trend of Impressionism was the introduction to the Western world of the works of the Japanese printmakers. Therefore, prints by Utamaro, Hokusai, and Hiroshige from the collection of Mr. Judson D. Metzger, are included in the exhibition. Utamaro's *Picnic Party* is a counterpart of many Impressionist studies of casual gatherings in the open air, such as Manet's *Dejeuner sur l'Herbe*. Hokusai's prints from the *Hundred Views of Fuji* series reminds one of Monet's series of views of Rouen Cathedral and views of the Thames, while it is again interesting to compare Hiroshige's *Sea and Rocks* with a study of a similar scene in the exhibition, *Ebb-Tide at Belle-Isle* by Monet.

Coming to the Impressionists themselves, Manet, their leader, is represented by six canvases, the most important being the famous *Portrait of Monsieur Pertuiset*, the *Lion-Hunter* lent by M. Knoedler and Company, which disturbed the Paris of 1881 by its violet shadows but nevertheless won Second Medal in the Salon of that year.

Degas' early *Portrait of Madame de Nittis*, 1872, is lent by Durand-Ruel. Among his pastels is a *Dancer in an Orange Skirt* lent by Dikran G. Kelekian. Both of these demonstrate Degas' kinship to the Impressionists. The excellent work of the two women Impressionists, Mary Cassatt and Berthe Morisot, is shown in the former's *Lady in Black* from Durand-Ruel, and in the latter's canvas, *Le Lever*, from the same lender.

There are eight pictures by Pissarro, among them the Art Institute of Chicago's *Le Café au Lait*, *The Poultry Market* lent by C. W. Kraushaar, and *Gisors, Quartier Neuf* from Durand-Ruel. These canvases and those of Monet are the best examples in the show of the Impressionists' decomposition of light into the separate rays of the spectrum and the resulting technique of painting in small touches of pure color.

(Continued on page 17)

Pre-Columbian Panorama

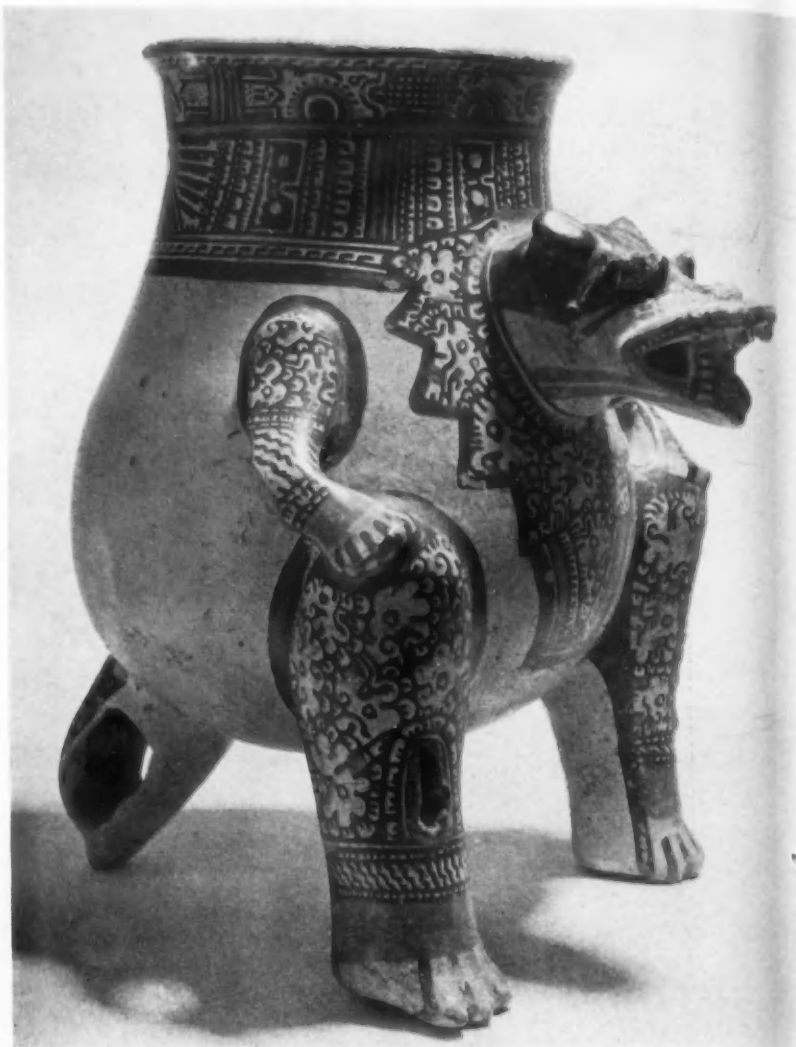


LENT BY THE SMITH COLLEGE MUSEUM OF ART

THE rising tide of interest in the art of both American continents before the invasion of European civilization—produced by the various native cultures of Mexico, Central America, Colombia, Ecuador and Peru—just given a powerful impetus by the State Department's recent conference on Inter-American cultural relations, is motivating a series of exhibitions, from the artistic rather than the ethnological viewpoint, throughout the country. Of these none has a scope as comprehensive nor material of so rich a variety as the current Pre-Columbian showing at the Fogg Art Museum of Harvard University, at Cambridge through March 3. Although there have been ample shows of a single culture, as that of the Maya art at the Baltimore Museum a little over a year ago, or general aesthetic surveys as the Detroit exhibition last October, this is the first occasion on which a comprehensive effort has been made to illustrate as completely as possible the various civilizations one next to the other, segregated only by artistic media—sculpture, pottery, textiles and

LENT BY JOSEPH BRUMMER

ARCHITECTURAL
DECORATION
IN THE FORM OF
A HUMAN SKULL
(LEFT) IN STONE,
TOTONAC,
800-1200 A.D., FROM
THE MEXICAN
SHORES OF THE
GULF, NORTH
OF YUCATAN;
POLYCHROMED
VESSEL IN FORM
OF A JAGUAR
(RIGHT) FROM
NICOYA
PENINSULA,
COSTA RICA,
PERHAPS
IDENTIFIABLE
WITH THE
PANAMAN
AND COLOMBIAN
CULTURES
DATING
BETWEEN
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LENT BY DR. AND MRS. SAMUEL K. LOTHROP

metal work. Further provided with an unusually effective catalogue whose end-papers contain a geographical-ethnical-historical map and whose introduction at last furnishes the primary information so long needed to clear up a field beclouded by overdoses of both excessive aesthetics and arid archaeological speculation, the Fogg showing draws upon one of the best Pre-Columbian collections in the United States, that of the Peabody Museum at Harvard, upon

LENT BY THE PEABODY MUSEUM

LENT BY PIERRE MATISSE



JADELITE MASK
(LEFT), LATE
TOLTEC, 950-1000 A.D.,
FROM THE REGION
AROUND MEXICO
CITY; PERUVIAN ART
OF THE LATE CHIMU
EPOCH, CA. 1100;
(RIGHT) WOOL
TAPESTRY OF BIRDS
AND FIGURES AND
(EXTREME RIGHT)
LARGE PURE GOLD
CUP IN THE FORM OF
A HUMAN HEAD



of the Art of All America



LENT BY THE PEABODY MUSEUM

important loans from the Museo Nacional, Mexico City, as well as of other institutions in this country, notably Tulane University.

Its only major lacuna the monumental Maya sculpture which even in Yucatan is but fragmentarily preserved, the exhibition does present two of the most familiar great Maya sculptures in America, both originally from Copan and lent by the Peabody Museum: the architectural Seated Figure and the impressive Head of a Maize Goddess. Thence it brilliantly surveys the field of smaller Maya art, with its powerful frontality and cryptic symbolism, as well as the more Baroque, rather richly ornamented Aztec art and the isolated, primitive, more dynamically moving sculpture from the Tarascan region, the source of the active Warrior Holding a Club (illustrated on the cover of this issue). From Peru come tapestries woven of superbly vegetable-dyed wool of the mountain alpaca, as well as gold ornaments that once dazzled Pizarro and now astonish a later world for their aesthetic coherence instead of material value. From the Colombian plateau there is also beautifully worked gold, and from Panama there is pottery decorated in a linear style affiliated in spirit with the archaic Greek geometric vases.

LENT BY THE MUSEO NACIONAL, MEXICO CITY



JADEITE MASK REPRESENTING THE GODDESS COYOLAXHQUI (TOP, LEFT) IN THE RICH BAROQUE STYLE OF THE AZTECS, EXECUTED IN THE VICINITY OF MEXICO CITY, 1300-1500; GOLD STAFF-HANDLE IN FORM OF A PELICAN (TOP, RIGHT) IN THE SOPHISTICATED AND EXCELLENTLY PROPORTIONED STYLE OF QUIMBAYA, NORTHWESTERN COLOMBIA, 1300-1500; ANOTHER AZTEC SCULPTURE (LEFT), "SEATED FIGURE" IN STONE; A SUPERB MAYA POTTERY VASE (RIGHT) OF THE GREAT EMPIRE, 600-900 A.D., WITH INCISED FIGURE OF A SEATED WARRIOR, FROM GUATEMALA



LENT BY THE BOSTON MUSEUM OF FINE ARTS

"The purpose of this exhibition," says the concluding paragraph of the introduction to catalogue, "is to draw the public's attention to America's magnificent indigenous artistic heritage, whose origins in the western hemisphere are contemporary with the beginnings of the Christian era in the Eastern world. The Mayas were building the Temple at Uaxactun in Guatemala, while the Christians were building basilicas in Rome. In the fourteen hundreds the Aztecs were building the Great Temple of the God of War in Mexico City, while the Christians were building the Cathedral at Rouen. Quite surprisingly the American is the more conservative tradition, but both traditions, though widely differing in ideology, have produced great art, where there has been sincerity of concept and integrity of workmanship."

LENT BY THE BUFFALO FINE ARTS ACADEMY



New Exhibitions of the Week

COLORFUL AND HUMOROUS LYRICS BY BOUCHE

IN LOUIS BOUCHE'S recent paintings at the Kraushaar Galleries one is conscious immediately not only of singing color which he uses with such discretion but of the artist's amiable sense of humor. *Promise Land, Long Island*, is rich in the depth of tone with which he paints the sea grasses and debris on the edge of the shore, and in the grey sky which is vibrant rather than depressing. Not one subject but shows his sense of order in assembling diversified elements.

It may be the barber shop of a small town or the collection of such buildings as one sees in *City Limits*, mediocre enough to the ordinary eye, but not after Bouché has pulled them together into a design. Not only are they invested with distinction, but he often incorporates one of his little figures, comic in itself, and extremely appealing against his background. Bouché suggests them in a few strokes, and they are unforgettable in their naturalness. Occasionally figures are not details of a larger whole, but as in *Englishman in Ireland* and *Murder on the Landing* they are the subject, and the artist when he really explores the possibilities can easily make his spectators laugh out loud.

J. L.

LEFRANC'S PRIMITIVES AND NICHOLS' PICTURES

A NOTE to the list of paintings by Jules Lefranc at the Valentine Gallery proclaims that this is a primitive who either doesn't know

he is an artist or doesn't dare believe it. This flattering if simplistic statement by Jean Casson is not out of place. Here, amid the end of a mainsail and a red buoy, or through a brass porthole letting out upon the view of a freighter in a sunless sea, are no lugs. The man is, like Peyronnet and Rimbert, in love with the sea or with the stark patterns of chimney pots and walls, sea-walls in Lefranc's case. Yet, extremely sensitive to pattern, like these two others, his compositions are nothing sterile. There are two fine gouaches, one, *Le Môle Noir*, having coloristic parallel to the work of the late Christopher Wood of England. Nearly all of the oils are so good as to lead one into a pirouette of joy.

After Lefranc, the art of John Nichols, the Woodstock painter upon whom the brothers Perls have combined in their galleries, seems faltering. Nichols is no great hand as a draughtsman, and although he exhibits good things, like two landscapes, *The Family Picnic* and *Spring Farming*, the elements in both of which are well spaced, the prevailing spiritual note is *fade*. There may be humor here, but if so, as in *Steam Co. Repair*, where the young lady appears oblivious of where she is walking—she is one figurative foot from going down a man-hole, or crashing into the railing of it—it is unconscious humor. No, they order this sort of thing better in France.

J. W. L.

THE DRAMATIC COLOR AND CONTOUR OF TROMKA

THE dramatic color and distortion of forms which have been visible in Tromka's painting since he gave up the limitations of being an etcher

a good many years ago, are strikingly seen in his exhibition at the A.C.A. The oils here follow along in the same description of mean little streets and crooked, ramshackle tenements, complex in the number of elements introduced, if clear in their implications. It is in gouache, a new departure for this painter that the most successful works are to be found, for this observer. They are simpler in construction, and the rich red, purples and blues which sometimes seem to get out of hand in the oils are flatter and more expressive in gouache. *Pell Street*, *Waterfront Dive* and *Street in Kingston* are all in this category, and all seem to achieve the emotional quality which Tromka is striving for. His painting of figures is also new, and especially in *Repose* do they speak for themselves, in their relaxed attitudes.

J. L.



EXHIBITED AT THE GRAND CENTRAL GALLERIES
EASY COMPETENCE: SIDNEY DICKINSON'S "SELF-PORTRAIT"

DICKINSON'S PORTRAITS

SIDNEY DICKINSON, exhibiting at the Grand Central Gal-

leries of the Hotel Gotham, is in the painterly tradition of an older age. With the portraits of *Mary, A Man, Eugene Higgins*, and of the artist himself before one, this is not said regretfully. The fluid, luscious, almost blood-thirsty appearance of the pigment bears silent witness to the teachings of Luks and the Henri School in general. Dickinson finds more modernly interesting patterns in *A Man*, but his afflatus derives from the fashionable men of a generation ago. In that idiom the best pictures are quietly colored, like the *Self-Portrait*.

J. W. L.

MASTER ENGRAVERS: DURER AND BRUEGEL

TWO collections of rare old master prints, the old masters being Dürer—at the Keppel Galleries—and Bruegel, Peter the Elder—at the McDonald Galleries, compare in completeness and fineness of corpus with the recent sensationally-auctioned corpus of Van Dyck etchings from the Clendenin Ryan Collection. An impeccable print and state of Dürer's *The Great Fortune* is the greatest rarity among many at the exhibition of Keppel & Co. This print has the marks for those higher clouds at the left which were never inserted, but the marks, of course, couldn't be erased from the plate itself, though they grow dimmer and dimmer and finally die out in subsequent states. This, the collection of H. Boies Penrose of the Philadelphia Museum, is a practically complete collection, having been originally started by the owner's grandfather, Joseph Drexel, and bought from Frederick Keppel, Senior, in the first Keppel store in New York, on Beekman Street. Mr. Penrose has considerably increased the scope of the collection by examples in beautiful states. Mentionable as particular beauties here are *The Effects of Jealousy*, the little *St. Anthony*, the *St. Jerome*, and *The Virgin and Child With a Monkey*, of about 1498.

Bruegel gives an impression of greater coarseness, but that was like him. Not at his finest unless he could take you into the open fields or valleys where mountainous formations like the Puy de Dome towered in the background, he is an artist whose yokels may be good genre but are, for this observer, disappointingly stylized. Technically he was virtuosic, yet the genre is less impressive than the landscapes, where the grandly spacious *Insidiosus Auceps*, *Pagus Nemorosus*, and *Milites Requiescentes* may be said to star. Each print, however, is of the utmost rarity and will no doubt be eagerly sought after by the knowing.

J. W. L.

RICH SCULPTURED VARIETY BY A GROUP

TWELVE sculptors contribute works to the exhibition under the auspices of Jules Bache which is current at the Bonestell Gallery. As Lincoln Kirstein observes in his foreword, sculpture nowadays is not exclusively done with a museum gallery as its only objective, or as decoration for architecture. It is indeed a relief to look at sculpture which shows not only respect for the medium but delight in plastic relations.

Beverly Woodner, an Englishwoman, contributes two of the most striking pieces, one *Ophelia*, really poetic and imaginative, and the other, the projection of the artist's idea of the head of a girl. Helen Gaulois's portrait head is seriously and deeply felt. John Hovannes seems to bend the material to his will in two wood sculptures in which the grain of the wood is almost uncanny in its function in the design. Harold Ambellan suggests a whole idea in the pose of his figure called *Speaker*, and throughout the show there is dex-

terity, youth and vigor which make it, especially for sculpture, unusually interesting and full of life.

J. L.

MAC NICOL'S WATERCOLOR TRAVELOGUE

ROY MAC NICOL, who is now exhibiting in New York for the first time in a decade, reminds us, in a way, of the British watercolorists of yesteryear brought up to date, for he has taken his Grand Tour and brought records of it back for us to enjoy. But if this Illinois painter's subject matter as seen at the Newhouse Galleries is "picturesque," he knows how to compose, and his technique is loose and free with just the right amount of control in the proper places. The work is decorative, but strong, and the colors run to pleasing purples and greens.

In a couple of portraits, he has managed to capture that elusive quality known as "character," and he has given the character of people and places in his other papers: there is the wetness of England in *Mail by Donkey*, the typical bent, cylindrical, bulk of Breton fishermen in some French scenes, and we know that *Fisherman's Wharf* is in the United States, not because the myriad sailboats tell us so, but because of the shape and the movement and the set of the head upon the shoulders of a group of American boys seen from the rear. Festive Mexican subjects are treated with an appropriate use of gay pattern, as in the two pictures of *The Mart, Mexico City*, and *Pottery Peddler, Near Jacala*.

D. B.

THE BOSTON SYMPHONY IN PICTURES BY GREASON

REHEARSALS of orchestras are not common property of painters. John Sargent once (as long ago as 1876) painted the rehearsal of the Pas de Loup orchestra of the Cirque d'Hiver, an impulsive, quickening study now in the Museum of Fine Arts, Boston. This same music-conscious city, proud of the famous symphony under the Koussevitzky baton, may now be proud of it in paint, too. For Donald Greason, in what must have been an inspiring commission, was allowed to go behind the scenes of the symphony rehearsals and, with the financial coöperation of that aggregation, has emerged at the Hudson Walker Gallery with a series of paintings and pen-and-wash drawings which, if slightly lacking the great dynamic quality of Sargent's canvas where you can almost feel the vibration of musical air, are engaging and more correct. In this respect the best is the large uncatalogued scene, the orchestra visible from the left balcony box. Mr. Koussevitzky's by now white hair gleams between the design formed by two harps and a music-stand. In this and in the smaller canvas, *Rehearsal, From the Left Balcony*, the browns of the strings make a lovely patch of color, while in *Performance No. 2* the blue illumination above the musicians is nicely painted. One of the best wash drawings is that of the bass-viol player.

J. W. L.

FINLAND AND BALI: PAPERS BY SILBERT

FINLAND figures in the watercolors by Ben Silbert which are now being shown at the Sterner Galleries, and the timberlands and lakes of regions now under snow and bombshells are very peacefully and quietly painted. This artist has a distinct feeling for the differences in the form of trees, and in the Finland paintings the pines are seen as pointed masses. At the opposite pole are the palms of Bali which grow among the rice fields. It is their delicacy which he emphasizes, and the slight suggestion of planted rows are patterned with the different levels of terraced fields.



EXHIBITED AT THE HUDSON D. WALKER GALLERY

"DRUMS AND HARPS" OF THE BOSTON SYMPHONY RECORDED BY DONALD GREASON

Village Cottages and Birch Trees is a light and breezy little watercolor. *Great Wall of China* simplifies the mountain ranges and uses the plunging line of the wall itself with powerful suggestion. This young painter has ranged the globe for material, which he paints in unpretentious style, but yet has individuality and charm.

J. L.

PARISIAN PAINTING BY THE POLISH PESKE

DURAND-RUEL is showing a group of paintings by Jean Peské, most of them made in the early '20's. The scenes of Paris in winter recreate the feeling of wet pavements, partly rainy and partly drenched with half melted snow. Broad streets form the basic pattern and the accents of bare branches with light dust of snow upon them make a web of interesting detail.

Among the landscapes which seem rather conventional today, the artist's handling of the reflections in water is agreeable. The sky is mirrored in *Les Calanques*, *la Pointe du Tabac* and a sandy bar lies between the streaky blue-green water, so that interest is focused on the water, though the point of land with its curiously shaped trees is a distinct part of the pattern. This Polish painter, who died a few years ago, came to Paris in the '90's and was considerably influenced by the Impressionists, though he exhibited with the later painters such as Braque and Matisse.

J. L.

MOSES SOYER: SOBER AND POWERFUL

MOSES SOYER, twin of Raphael, has much of Raphael's outlook upon humanity, an outlook, well reflected now in Robert Macbeth's showing of Moses' pictures, that sees and records human doings spontaneously, with an ability to capture earmarks of the pathetic. A girl at a sewing machine, an old actress, a group reading war news, are all well painted in individual portraits. Where a sense of design pervades, as in *Girl at Sewing Machine No. 2* or in *After Class*, one feels the pictures will live longer. These echo Degas not a little.

War News is spontaneous, but its artistic message is soon over. *Waiting for the Try-Out* and *Dancers in Green Costume* have good and interesting color schemes. On the whole, Moses' color is more sombre than Raphael's, and light glints less often upon his subjects, but it would not be surprising if in the end—Raphael is now the more popular—he turned out to be the more powerful of the two.

J. W. L.

STOKELY WEBSTER'S SUAVE NEW YORK

VERY accomplished painting may be seen in the exhibition of Stokely Webster's works which are at the O'Toole Galleries. The son of the novelist Henry Kitchell Webster, he studied at first in Chicago. He is now living in New York, and his sense of a tumultuous scene caught in a moment of quiet is delightful in several paintings being shown. *Vending Stand in the Park* and *Times Square, Sunday Morning* are examples. The pale green *St. Germain en Laye* is another.

The extraordinary look of peace and quiet with which Webster invests these places which usually teem with life is attained in quiet color. It is more in his handling of light, such as the dappling of shadows on the path, that the mood is established. Occasionally, as in *In the Park*, the usual crowds are part of the picture, and Webster allows them all their effectiveness in movement and sparkling color.

There are a number of portraits in this group which are freely handled as to pose, but are fairly conventional in their characterizations. The out-of-doors paintings are more individual and contain charming awareness of the particular mood of places.

J. L.

A SUBSTANTIAL GALLERY GROUP REVIEW

THE Eighth Anniversary Group Exhibition at the Midtown Galleries of twenty-five painters and three sculptors is an impressive showing. With such a variety of talents as the Peirces, Alzira and Waldo, neither of them exactly lukewarm in their approach to life, are contrasted the quiet controlled figures of Paul Meltsner, and Emlen Etting's reduction of a subject to express an essential mood. William Palmer offers *Tee-Off*, *Tournament Play*, which with its spacious quality, and beautiful wide sweep of cloudy sky is a painting in which the groups of figures are completely subordinated to its importance as landscape. Doris Rosenthal, forsaking for the moment the alluring children of Mexico, has painted a billiard parlor, whose customers in sombreros have the sharp movement and muscular control which the game demands.

Vincent Drennan's *In the Park* is full of gusty wind which blows the yellow-green trees to their tops, and Philip Evergood in *Innocent Abroad*, a child, whose intense gaze is explained by an inconspicuous gas mask in its hands, attains a new high in bitter comment on world affairs.

J. L.

(Continued on page 17)

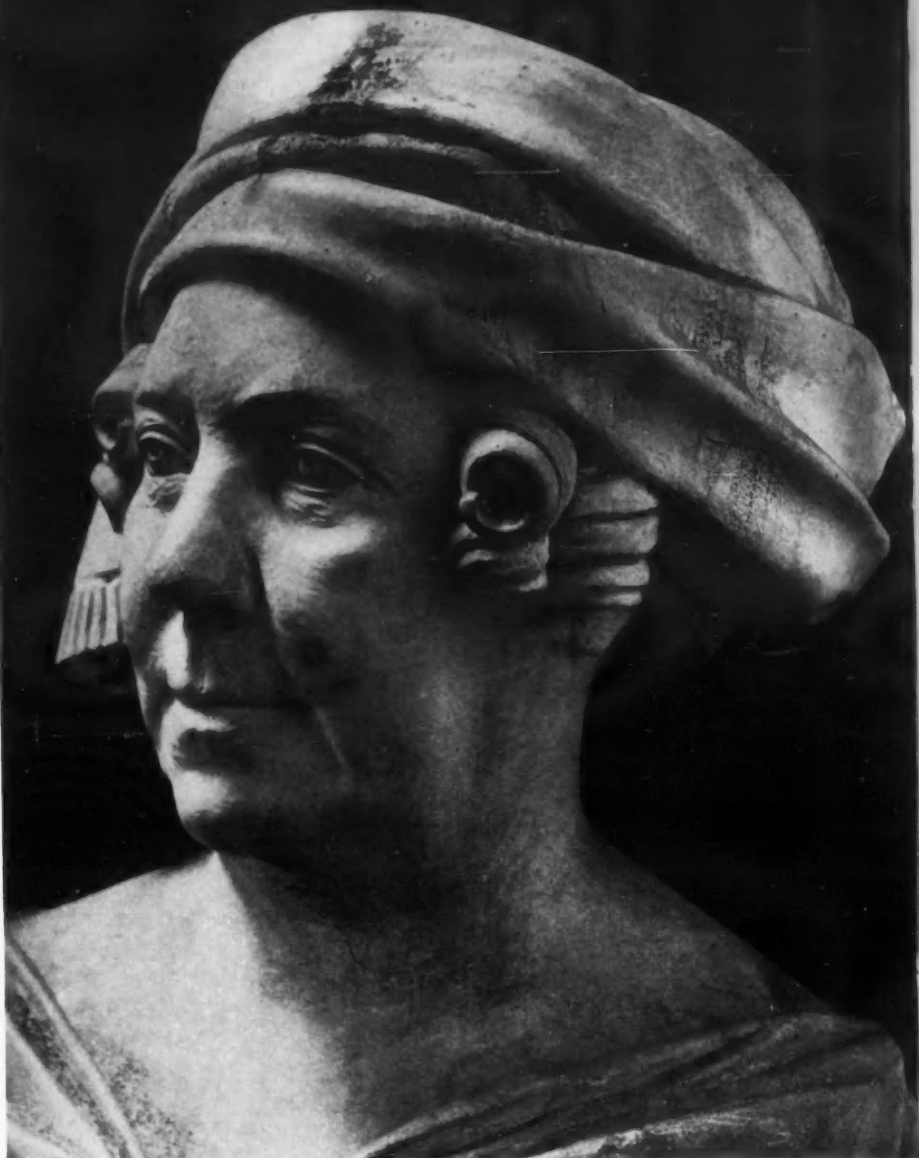
Life Masks of U. S. History: The Browere Portraits of Patriots

NESTLING in a house or various houses at Catskill, New York, for the last half century have been the curiously classical busts of celebrities by John H. I. Browere, America's only Federal specialist in life masks. Crated in excelsior, these have arrived at Messrs. Knoedler for an unusual Lincoln-Washington birthday event. Here is the aged Jefferson, looking, however, as idealistic as Nathan Hale; General Brown, who, though young, looks quite the other way, like a grumpy capitalist in a topless bathing suit on a winter-resort beach; John Adams, whose *maussade* countenance is laughable indeed; and President Madison, who radiates almost as little hope. All of this leads to the observer's conclusion that, after all, under a layer of stiffening plaster, the subject would hardly be calculated to smile seraphically—Dolly Madison, for one exception, does—and that, therefore, the pleasant attitudes that the plaster of the time could create around the lips are not to be sought in Browere's work. In fact, it is amazing that Jefferson preserved his equanimity so well. He was slightly tottering, anyway, but when Browere took a mallet to chip off the layer of plaster, Jefferson wrote that even a loggerhead would sit up and take notice. That was the hit heard around the White House, for when Browere approached Monroe for a sitting, Monroe would have none of him. But Browere achieved a certain revenge by way of a death mask.

In a way, some of these life masks are more graciously seen from aloft. The foreheads and the noses look noble and there is always the Roman toga in which Browere conventionally draped the busts. It is only when one lowers one's own face somewhat to see what is happening under, for instance, Charles Carroll's nose, that one is brought face to face with the observe side of the medal.

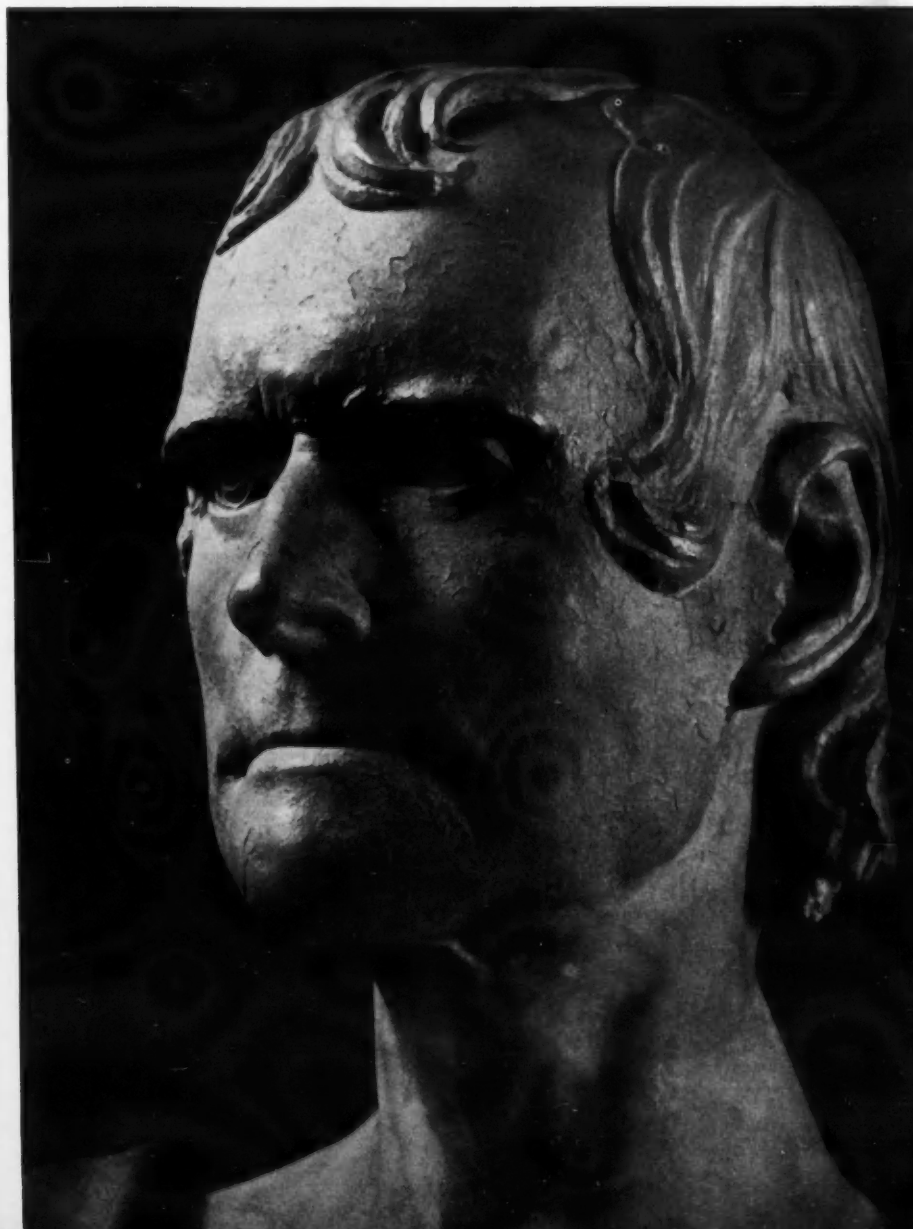
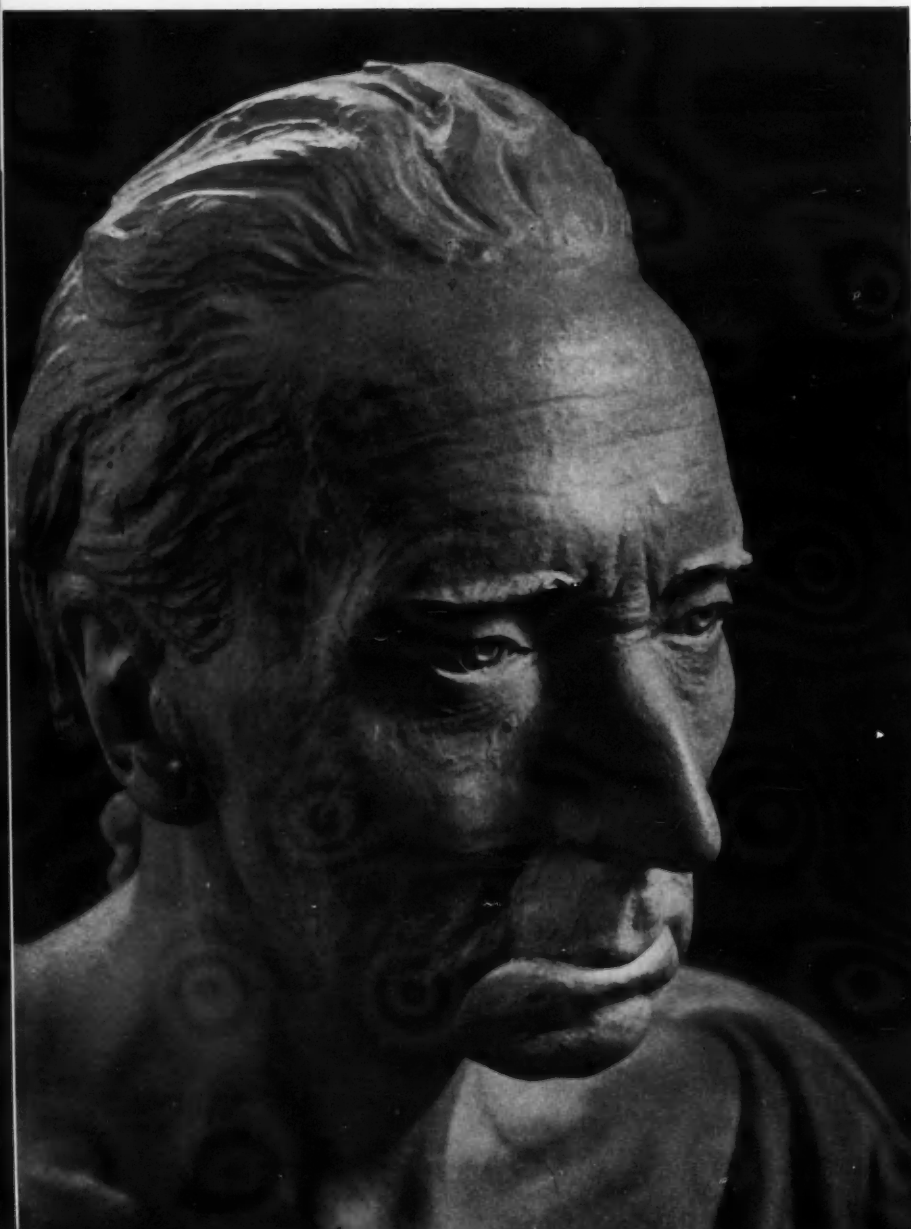
Browere was born on Warren Street, New York City, in 1792. He attended Columbia for a year and then married. Curiously enough, his master was the Scottish miniaturist and landscapist, Archibald Robertson. Browere went well on the road to fame in 1825, when his life mask of Lafayette was a great success. After a decade he died of cholera in New York in 1834.

J. W. L.



EXHIBITED AT M. KNOEDLER & COMPANY

THREE AMERICANS OF THE EARLY REPUBLICAN PERIOD WHOSE LIKENESSES WERE RECORDED IN PLASTER LIFE MASKS BY THE SCULPTOR BROWERE, SPECIALIST IN THE FIELD: DOLLY MADISON (ABOVE); CHARLES CARROLL (LEFT); JEFFERSON (RIGHT)



ART THROUGHOUT AMERICA

ST. LOUIS: U. S. EXHIBITION; ARMOR ACQUISITIONS

NEARLY a hundred contemporary American paintings are on view at the City Art Museum's Thirty-fourth Annual, and about half of them were selected from those ever fruitful sources of current Americana, the contemporary shows at the New York World's Fair, the Golden Gate Exposition and the Carnegie International. Landscapes which tend to glorify the national scene include *View of Athens (Georgia)* by Lamar Dodd and *January* by Georgina Klitgaard. The flavor of regionalism is strong in the work of Curry, Benton, Wood. Among the solid native paintings there is only one essay at abstraction: Stuart Davis' highly amusing *Landscape with Garage Lights*. The pictures themselves are no longer news, most of them having been described previously in these pages, but most of the important names seem to be there, and St. Louis is fortunate in being able to have this excellent yearly sample of canvases painted in the United States.

Recently a collection of firearms *de luxe* created for royal collections rather than for use of the field of battle, have been put on view at the Museum through the kindness of Mr. William G. Renwick, while important examples of arms and armor are among the new acquisitions of this gallery. Coming from the Hearst and MacKay collections these, too, were made as objects of luxury intended for non-military purposes. Among them is a sixteenth century German helmet of the "closed" type handsomely decorated with etched arabesques which encircle animal and floral motifs. A mitten-gauntlet of the same date which was originally in the Imperial Russian Collection is also a fine specimen of combined engineering skill and design. It was made at the British Royal Armory at Greenwich, probably for a noble in Queen Elizabeth's court. A number of swords and daggers as well as early fire arms, elaborately decorated with highly ornamental metal-work which so eloquently attests to the gun smith's skill have also become a part of the museum's permanent collection.

MONTREAL: BRITISH SHOW FROM THE WORLD'S FAIR

BECAUSE it cannot be sent back to England at this time, the exhibition of British art seen at the New York World's Fair last summer, and fully reviewed in these pages by Sir Kenneth Clark in the issue of May 27, has been shown during this winter in Ottawa and Toronto and is now to be seen in Montreal through the cooperation of the National Gallery of Canada, the Art Gallery of Toronto and the Art Association of Montreal.

The 270 works give a comprehensive view of the main tendencies in England during the past half century and can be divided roughly into three parts: the work following the Impressionist movement launched by Whistler and developed by John, Sickert and Steer; the work of the Royal Academy by such men as Connard and Munnings; and works by leading members of the New English Art Club and the London Group. Among

others, there are paintings by Stanley Spencer, Paul Nash, Duncan Grant, Christopher Wood and Sir William Orpen, and prints by Austin, Blampied, Bone, Gill, McBey and Cameron.

WEST NEW YORK: PAINTING BY BERYL GARROTT

ACROSS the Hudson River from Fifty-seventh Street, the town of West New York, N. J., has converted the second floor of its library to an art gallery, where Miss Jennie Thompson, the librarian, arranges shows for artist residents of the town. During February an exhibition is on view of watercolors by Beryl Garrott, whose work has been shown in New York City at the galleries of the Eighth Street Arts and Crafts, the Studio Guild, Contemporary Arts and at the Greenwich Village outdoor show. The exhibition includes flower pieces, scenes of the city skyline



ACQUIRED BY THE CITY ART MUSEUM OF ST. LOUIS FROM JACQUES SELIGMANN & CO. GERMAN CLOSED HELMET WITH ETCHED DECORATION, ABOUT 1575

as seen from the palisades of the Hudson and street and harbor scenes of Nantucket Island, Mass.

IOWA CITY: IOWA STATE ARTISTS EXHIBIT

IOWA art has been growing almost as fast in recent years as Iowa corn. Some seventy products of this upsurge in art are on exhibition in the University Galleries throughout February. The entire group comes from the January showing, the "All Iowa Exhibition of Art," at Cornell college, Mt. Vernon. Over four hundred entries were submitted at Cornell, and two hundred and seventy-five were chosen from which the Cornell jury selected the "1940 Iowa Traveling Exhibit" to make its first stop at Iowa City. This jury was composed of Francis Chapin, Paul Harris, Director of the Des Moines Fine Arts Association, and Lester D. Longman, head of the art department at the University of Iowa.

That young artists in Iowa are on their way to recognition is evident by the awards. A large majority of the prizes went to those under thirty,

Pleasing to the university was the success of its students. Five won premier citations for outstanding performances: Don Anderson in oil, Carl Heesch in sculpture, Ronald Vassill in oil for artist under thirty, Lloyd Pierce in prints, and Dorothy Westaby in watercolor. Charles Okerbloom of the Iowa art staff won the first prize in watercolor; Marvin Cone of Coe College faculty in oil.

NEW YORK: AMERICAN ART PURCHASED BY THE FAIR

FOURTEEN paintings, sixteen prints and one piece of sculpture by thirty-one living American artists which were exhibited last season at the American Art Today show at the New York World's Fair have been purchased by the Fair with a fund amounting to five percent of the gate receipts at the exhibition. They were chosen by the Governing Committee which has allocated them to museums in eighteen states throughout the country.

The single piece of sculpture, a wood carving *Life* by the New Mexican, Patrocino Barela has been donated to the University Museum, Philadelphia. The museums in the New York vicinity which have benefited by these gifts include the Metropolitan Museum which received Florence McClung's clear cut oil, *Lancaster Valley*; the Museum of Modern Art to which was given Anton Refregier's painting, the fantastic *Accident in the Air*; the Newark Museum, Kuniyoshi's lithograph, *Café No. 2* and Lynd Ward's wood engraving, *Sanctuary*; and the Brooklyn Museum, the recipient of Raphael Soyer's print, *Backstage*. Work by two Texas painters has gone to Texas institutions: Marie Delleny's semi-abstract *Houses, Provincetown* to the Houston Museum of Fine Arts and William Lester's tale of the Dust Bowl agriculturalists' Golgotha, *The Three Crosses*, to Dallas. Also allocated to their own states was work by Jack Levine (Addison Gallery of American Art), Edmond Lewandowski (Layton Art Gallery, Milwaukee), Walt Killam (Lyman

Allyn Museum, New London, Connecticut), Ethel Magafan (Denver Museum), Joseph P. Meert (Kansas City Art Institute), Grace Clements (Mills College Art Gallery, which also received Lawrence Kupferman's dry-point), Harry Dix (Rochester Memorial Art Gallery), and Robert Ryland (Syracuse Museum).

Other works are by Norman MacLeish, Meyer Wolfe, John Taylor Arms, Hugo Gellert, Anne Goldthwaite, Tedros Geller, William Gropper, Jack Markow, Harry Gottlieb, George Grosz, Alexandre Hogue, Albert Heckman, Russel Limbach and Sidney Fossum.

NEW YORK: PORCELAINS; AMERICAN PAINTINGS

DURING January, the gallery in which recent accessions of the Metropolitan Museum are shown contained a handsome collection of Worcester porcelains and a group of modern American paintings — mostly watercolors — which, though displayed together only through the accident of having been acquired at the same time, formed, through the chance harmonies of their delicate

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SEGONZAC AND DUFY
 TO MARCH 2
CARROLL CARSTAIRS
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GIVEN BY MR. AND MRS. LUKE VINCENT LOCKWOOD TO THE
 METROPOLITAN MUSEUM OF ART
 WORCESTER VASE, SCALE-BLUE GROUND, CA. 1770-1775

colorings, a charming exhibition with a wide variety of interest in texture and in pattern.

The gift of Mr. and Mrs. Luke Vincent Lockwood, who, when they assembled the Worcester pieces endeavored to complement the group of this ware already in the Metropolitan, the new porcelains illustrate the multifarious patterns produced by the English factory during its best period, prior to 1783. While we do not find in the products of this English manufactory the originality displayed in such continental centers as Meissen and Sèvres which enjoyed princely support for their experimentations, it was noted for its fine durable quality, its pleasant tone and its simple, good shapes, and it is decorated with a variety of eclectic embellishments.

The nineteen American paintings by thirteen artists purchased through the Hearn Funds include three of George Grosz' Cape Cod scenes executed in the style which he has developed in his adopted country. By Grosz' pupil, Rainey Bennett, who has also studied at the Chicago Art Institute, there are two watercolors, while another Chicago artist, Raymond Breinin, is represented by a watercolor *Landscape*. There are oils by J. O. Nordfeldt, Frederic Taubes and Rudolf Jacobi, and works by Aaron Bohrod, Barse Miller, Phil Dike, Arnold Klagstad, Henry G. Keller, Phillip von Saltz and Reginald Marsh.

COMING EXHIBITS THROUGHOUT AMERICA

NEW YORK: A "Sculpture Festival," the first exhibition of the National Sculpture Society to be held in New York since 1923, will open at the Whitney Museum on April 3. This is the first time that the Museum has invited to its galleries an outside organization exhibiting under its own auspices, and for this, its fiftieth anniversary exhibition, the Society will be the guest of the Museum.

One or two works from each of the 200 members will be exhibited, and non-members may submit works. Photographs should be sent before February 15 to the National Sculpture Society headquarters, 115 East 40th Street, New York City.

The jury of selection, elected by the members of the Society, includes Paulanship, John Gregory, Gaetano Cecere, Brenda Putnam, A. A. Weinman, Ulrich Ellerhusen, Wheeler Williams, Lee Lawrie and Henry Kreis.

PHILADELPHIA: "American Taste in Painting" may be the title of an exhibition at the Philadelphia Art Alliance opening March 25. The tentative title derives from a novel jury which instead of being composed of artists or critics will include only a group of business men who probably "know what they like." Cash awards of \$200 and \$100 will be given. The last day for the receipt of entries is March 11.

Philadelphia Flavor in its Annual

(Continued from page 8)

large group at Philadelphia. Were it truly representative, the amount of waste space consumed by the rows of white plaster voluptuous Dianas, sophisticated Dianas, and other figures created for the sole purpose of being ignored in a forgotten corner of a very large garden, by countless heads which may have value for the artist and for his subject but not for the spectator, by commemorative medals which are worth the weight of the metal less the cost of melting it down for some more useful purpose, would be pathetic. But here, probably due to the over-conservative reputation of the sculpture juries in the past, some of the most original and competent American sculptors are either missing altogether—as are Zorach and most of his stylistic progeny, DeCreeft, Flannagan, Hernandez, Wheelock, Gross, Robus, to mention just a few—or are represented by relatively uninspired pieces.

What good there is, probably assumes, by contrast, even more importance than it really has. The winner of the Widener Memorial Medal, an Egypt-inspired relief, *Trade*, by Carl Schwartz, is neither here nor there. A few portraits are quite fine: Walter Hancock's engaging *Head of a Finnish Boy*, Gustave Noback's Balzac-like *San Blas Indian*, Anita Weschler's intuitive study of a child, and a bronze by Harry Rosin. Henry Kreis' *American Boy* and *American Girl* are a fine pair in a platinum painted way, and Charles Rudy's undulating oval, *Young Bull*, while not his best work, is not bad. Perhaps *Serenity* is, as Saul Baizerman portrays it, a broken and hollow emotion made of hammered copper, and perhaps an encompassing shape embracing a wraith is all that is necessary for such a monumental expression of *The Prodigal Son* as Heinz Warneke's. Richmond Barthé, S. F. Bilotti, Maurice Glickman, Concetta Scaravaglione, Dorothea Greenbaum and Doris Caesar are here, but they have not put their best work forward.

Los Angeles Shows Impressionism

(Continued from page 9)

Claude Monet's six canvases vary from the relatively sombre *Road to Chailly, through the Forest of Fontainebleau* lent by Durand-Ruel, to the scintillating study of light on water in *Landscape at Port Villers* also lent by Durand-Ruel, or the sparkling *Ebb-Tide at Belle-Isle* belonging to Mr. Salz. Sisley's well-known *L'Inondation* and one of his characteristic paintings of the bridge at Moret are expressive of that artist's subtle charm.

Renoir, chronologically the last of the true Impressionists, is revealed as one of the greatest by the seventeen canvases in this exhibition. Among them are: *After the Bath* lent by Mr. and Mrs. Edward G. Robinson; *Mussel Fishermen at Berneval*, *The Piano Lesson*, and *Gabrielle Reading* lent by Durand-Ruel; *Coco* lent by the Valentine Gallery; *Nude* lent by Mr. and Mrs. Walter G. Arensberg; *Gabrielle in the Garden* lent by Miss Aline Barnsdall; *Child with a Hoop* lent by Mrs. Helen Eisenberg.

New Exhibitions of the Week

(Continued from page 13)

ROUNABOUT THE GALLERIES: TWO NEW EXHIBITIONS

WATERCOLORS by Alfreda Storm at the Morton Galleries bear the mark of her studies with Martin. There are firmly designed sketches of Norway, her native country. One is forced to admit that this formula, encountered often around New York galleries, can yield results sometimes in which it seems to act as a vehicle of expression, and not an obstacle. This is really the case in these paintings which tackle the space problems of fiords and gigantic cliffs, and succeed in giving some of their sense of overpowering nature.

There are three paintings of the Gaspé, semi-abstractions in which the artist shows what she can do independent of the formula, and this adds perhaps to one's feeling that she controls it, rather than the opposite. *The Waterfall*, in clear, decided color does get the feeling of Norway, and the Gaspé painting which combines the elements of a churchyard and a small village is equally evocative.

HANS ALEXANDER MUELLER'S first one man show now at the Vendome Galleries consists of three groups which show a special talent in watercolor, pastels which are excellently adapted as a medium to the subjects he has chosen for them, and oils which are less successful than either of the other types. Among the watercolors, the Italian landscapes are fluent and well planned as to arrangement. *Apples* is exceptional in the roundness which he achieves in the transparent wash laid on, one layer after another on top of each other.

The pastels which deal with the Henry Hudson Parkway under construction are firmly drawn as design, and the small hilly streets of Stonington, Maine, and Rockport are handled with ease and gaiety. *New York—East Side* is an example of Mueller's facility in painting the ramshackle buildings of a city street, brilliant in color which describes walls and shadows on them effectively. Beside these, the oils seem far less free, and suggestive.

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WANAMAKER SALE: PARKE-BERNET GALLERIES

JOHN E. FERNELEY: "YORKSHIRE HUNTERS AT GRASS," 1817

COMING AUCTIONS

Wanamaker, Platt, et al., Paintings

A GROUP of sixteen British paintings of thoroughbred horses from the collection of the late Rodman Wanamaker, also Italian and Spanish primitives formerly in the Dan Fellows Platt collection, Barbizon paintings, a Gilbert Stuart portrait, and other paintings comprising property of a Boston private collector, Sigmund Mendel of New York, Mrs. J. Henry Lancashire of New York, estates of the late Mrs. William H. Baltzell of Boston and of Mrs. George Gordon King of New York, and other owners will be dispersed at public sale at the Parke-Bernet Galleries on the evening of February 15, following exhibition daily except Sunday from February 10. The British eighteenth and nineteenth century sporting paintings, by celebrated artists of this genre, show thoroughbreds at pasture, with grooms, or racing with jockeys up. The primitives formerly in the well-known Platt collection comprise seventeen paintings of early Italian and Spanish schools, most notably two paintings of saints by the Sienese master Andrea di Niccolò, painted about 1500 and originally forming portions of an altarpiece; also *St. John the Baptist* by Bartolo di Maestro Fredi, a Sienese fifteenth century artist, being a lateral wing of a triptych of which the centre and other wing are now in the Corsi collection in Florence, Italy; and a Ligurian sixteenth century *Pietà* with gold background and raised gold bulino halos, a harmoniously conceived composition. Two figures of saints with gold bulino work also derive from the Platt collection and are given to the Almudevar Master, an Aragonese fifteenth century painter.

Stewart, et al., Chinese & Persian Art Objects

CHINESE porcelains collected by the late William Rhinelander Stewart will be dispersed at public sale by order of Princess Miguel de Braganca at the Parke-Bernet Galleries on the afternoon of February 17, together with specimens consigned by other owners. The sale includes as well small groups of fine Rayy and Sultanabad pottery from excavated sites, antique Persian brocades, Chinese mineral carvings, Chinese paintings on silk, Chinese lacquer furniture, Peking enamels, and two beautifully painted antique Japanese screens, all of which will be on exhibition to the public from February 10, daily except Sunday. A long run of representative K'ang Hsi blue and white porcelains figure in the sale, and among the outstanding specimens of other types is a pair of K'ang Hsi coupes glazed an exquisite moon blue, from the Imperial collection, Peking.



STEWART SALE: PARKE-BERNET GALLERIES

RAYY POLYCHROME JUG (LEFT); SULTANABAD JUG (RIGHT)

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EXHIBITIONS IN NEW YORK

GALLERY

EXHIBITION

DURATION

ACA, 52 W. 8.	William Gropper: Paintings, Feb. 12-Mar. 2	
Ackermann, 59 E. 57.	Sporting Paintings, to Feb. 17	
Alonzo, 63 E. 57.	L. Kremp: Paintings, to Mar. 9	
American Fine Arts, 215 W. 57.	Annual Watercolor Club Show, to Feb. 25	
American Salon, 110 E. 59.	Robert Benney: Paintings, to Feb. 17	
Argent, 42 W. 57.	M. Dole; R. Mould; N. Burton: Paintings, Feb. 12-24	
Artists', 33 W. 8.	Lucy Hourdebaight: Paintings, to Feb. 19	
Associated American, 711 Fifth.	Don Freeman: Paintings, Feb. 12-24	
A.W.A., W. 57.	Polish Arts & Crafts, to Mar. 1	
Babcock, 38 E. 57.	American XIX Century Paintings, to Mar. 1	
Barbizon, 63rd at Lexington.	Campbell: Paintings, Feb. 16-Mar. 15	
Bignou, 32 E. 57.	Matisse; Modigliani; Utrillo: Paintings, to Mar. 1	
Bittner, 67 W. 55.	XVIII Century Theater Decorations, to Feb. 17	
Bonestell, 106 E. 57.	Group Show: Sculptors, to Feb. 17	
Boyer, 69 E. 57.	Group Show: Paintings, to Feb. 17	
Brooklyn Museum.	Eastman Johnson: Paintings, to Feb. 25	
	American Indians: Religious Paintings, to Mar. 31	
Buchholz, 32 E. 57.	Maillol: Sculpture, to Feb. 20	
Butler, 126 E. 57.	V. Allen: Lithographs, Feb. 12-Mar. 1	
Carstairs, 11 E. 57.	Segonzac; Dufy: Paintings, to Mar. 2	
Contemporary Arts, 38 W. 57.	Max Schnitzler: Paintings, to Feb. 22	
Cooper Union, E. 8th St.	"Four Thousand & One Buttons," to Feb. 17	
Cooperative, 178 Waverley Place.	Group Show: Paintings, Feb. 14-28	
Decorators, 745 Fifth.	Still-Life Paintings, to Feb. 24	
Downtown, 113 W. 13.	Rainey Bennett: Paintings, to Feb. 17	
Durand-Ruel, 12 E. 57.	Jean Peské: Paintings, to Mar. 1	
Eggleston, 161 W. 57.	Harry Waltman: Paintings, to Feb. 18	
Eighth St. Gallery, 39 E. 8.	William Fisher: Paintings, to Mar. 1	
Eighth St. Playhouse, 52 W. 8.	Alice Gatine: Paintings, to Feb. 17	
Ferargil, 63 E. 57.	Ward Thorne: Paintings, Feb. 12-24	
Fifteen, 37 W. 57.	Charles H. Pepper: Paintings, to Feb. 17	
460 Park Ave.	Hammond: Paintings; A. Laughlin: Stained Glass, to Feb. 17	
French Art, 51 E. 57.	Blatas: Paintings, to Feb. 17	
Grand Central, 15 Vanderbilt.	Miniaturists: Paintings, to Feb. 17	
	Louis Rosenberg: Drawings, to Feb. 24	
Grand Central, Hotel Gotham.	Sidney Dickinson: Paintings, to Feb. 17	
Grant, 175 Macdougall.	N. Y. Women Artists: Paintings, to Mar. 1	
Guggenheim, 24 E. 54.	Abstract Paintings, to Feb. 16	
Hammer, 682 Fifth.	Fabergé: Jade, to Mar. 1	
Harriman, 63 E. 57.	Fuller Potter: Paintings, to Feb. 24	
	Frank di Gioia: Paintings, Feb. 12-Mar. 2	
Hampshire House, 150 Central Park S.	Joseph Lerch: Paintings, to Feb. 16	
Hayden, 52 E. 57.	Antique Fabrics, to Mar. 1	
Holland House, 10 Rockefeller Plaza.	Halpern: Pottery, Feb. 15-Mar. 15	
International Studio, 15 E. 57.	Hearst Collection: Italian Objects, to Mar. 1	
Keppel, 71 E. 57.	Dürer Prints, to Mar. 1	
Kleemann, 38 E. 57.	Ann Brockman: Paintings, to Feb. 29	
Knoedler, 14 E. 57.	Browere: Life Masks, Feb. 12-24	
Kraushaar, 730 Fifth.	Louis Bouché: Paintings, to Feb. 20	
Julien Levy, 15 E. 57.	Gallery Group: Decade of Painting, to Feb. 25	
Lilienfeld, 21 E. 57.	French Masters: Paintings, to Mar. 1	
Macbeth, 11 E. 57.	Moses Soyer: Paintings, to Feb. 19	
Marchais, 40 E. 51.	Treasures from Tibet, to Mar. 1	
Matisse, 51 E. 57.	Modern French Paintings, to Feb. 24	
Elinor Merrell, 42 E. 57.	Hunting Scenes: Toiles de Jouy, to Mar. 1	
Metropolitan Museum.	Heads in Sculpture, to Mar. 3	
Midtown, 605 Madison.	8th Anniversary Group Show: Paintings, to Feb. 17	
Milch, 108 W. 57.	Robert Carson: Paintings, Feb. 12-Mar. 2	
Montross, 785 Fifth.	R. Daggy; Dorothy Eaton: Paintings, to Feb. 17	
Morgan, 37 W. 57.	E. Prescott: Paintings, to Feb. 17	
Morgan Library, 29 E. 36.	The Fifteenth Century Book, to Mar. 2	
Morton, 130 W. 57.	Clara Thorward: Paintings, Feb. 12-24	
Museum of the City of New York.	Cathedral of St. John, to Feb. 17	
Museum of Modern Art, 11 W. 53.	Italian Masters, to Mar. 26	
Newhouse, 15 E. 57.	English Landscape Paintings, Feb. 12-24	
New School, 66 W. 12.	Quintanilla: Drawings, to Feb. 17	
Nierendorf, 18 E. 57.	Klee: Paintings, to Feb. 17	
N. Y. Historical, 170 Central Park West.	Anniversary Exhibition, to Feb. 25	
N. Y. Public Library, Fifth.	Edy Legrand: Prints, to April 28	
O'Toole, 33 E. 51.	Gene Francis: Paintings, Feb. 13-Mar. 2	
Passedoit, 121 E. 57.	Alice Tenney: Paintings, Feb. 12-24	
Pen & Brush, 16 E. 10.	Group Show: Paintings, to Feb. 29	
Perls, 32 E. 58.	John Nichols: Paintings, to Mar. 1	
Rehn, 683 Fifth.	Henry Varnum Poor: Paintings, to Mar. 1	
Reinhardt, 730 Fifth.	A. Warshawsky: Paintings, Feb. 13-Mar. 2	
Riverside, 310 Riverside.	Butler Circuit Show: Paintings, to Feb. 25	
Sachs, 817 Madison.	African Art, to Feb. 14	
Salmagundi, 47 Fifth.	Annual Show: Paintings, Feb. 10-Mar. 2	
St. Etienne, 46 W. 57.	H. W. Hannau: Photographs, to Feb. 17	
Serner, 9 E. 57.	Ben Silbert: Paintings, to Feb. 17	
Steuben, 718 Fifth.	Designs in Glass, to Mar. 2	
Studio Guild, 730 Fifth.	Group Show: Paintings, to Feb. 17	
Tonying, 5 E. 57.	Antique Chinese Porcelains, to Feb. 29	
Uptown, 249 West End.	Sussman: Paintings, Feb. 13-Mar. 8	
Valentine, 16 E. 57.	Jules LeFranc: Paintings, to Feb. 17	
Wakefield, 64 E. 55.	Group Show: Paintings, to Feb. 24	
Hudson D. Walker, 38 E. 57.	D. Graeson: Paintings, to Feb. 17	
Walker, 108 E. 57.	Andrée Ruellan: Paintings, to Feb. 24	
Weyhe, 794 Lexington.	B. Spruance: Prints, to Feb. 24	
Whitney Museum, 19 W. 8.	American Art: Annual Exhibition, to Feb. 18	

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